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CHAS. SEDELMAYER

6, rue La Rochefoucauld

Paris.





ILLUSTRATED  
Catalogue  
of  
100 PAINTINGS  
of OLD MASTERS

Of the Dutch, Flemish, Italian, French and English Schools  
belonging to the

Sedelmeyer Gallery

Which contains about  
1000 original Paintings of ancient and modern artists



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PARIS

6, rue Larochefoucauld, 6

CHAS. SEDELMAYER, Publisher and Art dealer in Paris, has the richest stock of original paintings in Europe.

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CHAS. SEDELMAYER, who imported and sold to the United States the two celebrated paintings by *Munkacsy* « Christ before Pilate » and « Christ on Calvary » controls the works of this artist and those of V. Brozik, Tito Lessi, Eugene Jettel, etc.

He publishes every year some highly artistic and important plates of which only a small number of proofs are printed.

He is preparing now a most extensive book in 8 volumes on *Rembrandt*, containing the reproductions of all the works of the master; the text to be written by Doctor W. Bode, Director of the Berlin Gallery. Subscriptions now to be taken.

The prospectus of this book and the illustrated catalogues of the other publications to be had at CHAS SEDELMAYER'S, 6, rue Larochevoucauld, Paris.

# DUTCH AND FLEMISH SCHOOLS

VAN BEYEREN (ABRAHAM)  
(1630)

1. — Still-Life

A table with a greenish-brown cloth, partly covered with another white cloth. — On a pewter plate, on the right, a big crab. Next, a chalice lying on its side. Behind this, a high goblet with a cover. Next, a huge brilliant tankard. Before this, on a plate, two lemons, one partly peeled. Near by, a blue ribbon and a round golden box. On the right, grapes, bread and flowers.

Signed on the goblet.

Canvas, 3 ft. 6 1/2 in. by 3 ft. 1 3/4 in.



VAN DER CAPELLE (JAN)  
(XVII. — AMSTERDAM)

2. — Sea-Piece

On the right and on the left are fishing-boats; that on the right has its sails spread. Both are filled with fisher-men.

Opposite the boat on the right, which is beautifully reflected in the sea, a fisher-man, is wading heavily through the water, stooping under the weight of a bucket.

A large sailing vessel and several boats are seen in the haze, standing out against a splendid sky, over which fine clouds are spread like a transparent veil, and which is reflected in the smooth sea.

Signed on the left.

Canvas, 1 ft. 8 1/4 in. by 2 ft. 1 1/4 in.



1. — VAN BEYEREN (Abraham)



2. — VAN DER CAPELLE (Jan)

CUYP (ALBERT)

(1620-1691)

### 3. — River Scene with Cattle

In the foreground, the river bank is rapidly rising on the right, which is covered with a brownish vegetation. Near the centre a woman in a red bodice, with white sleeves and collar and white coif, is milking a fine black and white cow that is standing there quietly, in profile. Two milk-jars are behind the woman. A cow is moving up the hill. Two red cows are standing near the water's edge. The river, seen in the middle distance, is running towards the left; the sailing-boats upon it, as well as the trees of the opposite bank, are reflected in its calm, smooth water. The bank on the left, is flat and covered with trees, between which is seen the spire of a village church. The sky is blue, covered here and there with light, silver-edged clouds. Birds flying in the air.

Signed : A. CUYP.

Panel, 18 1/2 by 29 in.

One of Albert Cuyp's celebrated master-pieces.

From the collection of the Earl of Lichfield.

Exhibited at the Old Masters' Exhibition, Royal Academy, London 1893.



## CUYP (ALBERT)

(1620-1691)

### 4. — Interior of a Gothic Church

Through a lateral entrance on the left, a woman comes in with her child. Above this entrance, is a large window with small panes, through which the light enters into the church. At the foot of a huge pillar, is a group of women, seated. Two gentlemen are standing in the centre; one of them is pointing towards the organ which is brilliantly illumined. On the right, a gentleman is speaking to a lady. The pulpit is a little more to the background. Quite in the foreground are two boys.

Signed : A. GUYP.

Panel, 30 by 25 in.

CUYP (ALBERT)

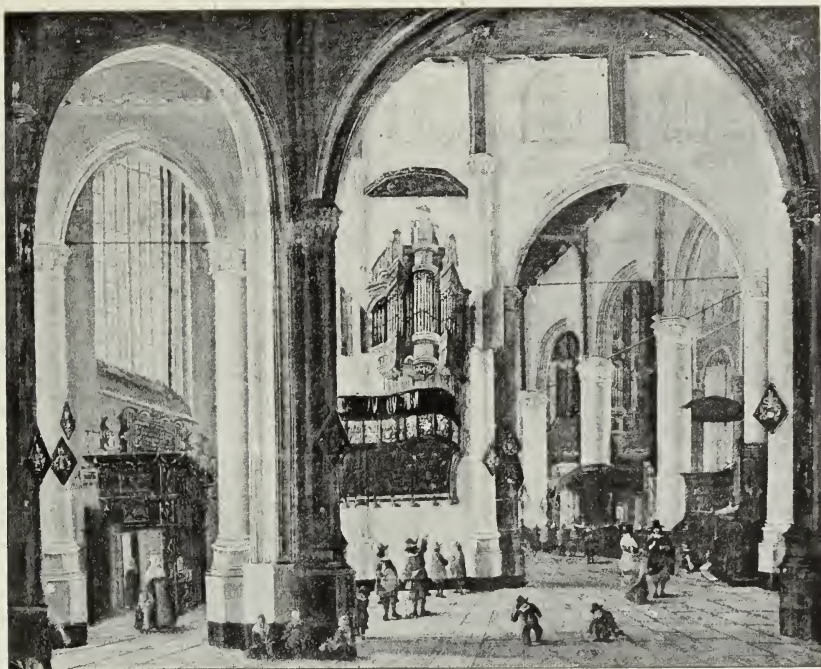
(1620-1691)

## 5. — Pastoral Scene

On the right is a group of three shepherds. The first, from the right, is lying on the ground; the second, seated, is playing on a bag-pipe; and the third, standing, is playing on a flageolet. Behind them, two cows are stretching out their heads from the bushes. — In the centre is a dog of a white and black colour. In the middle distance are four sheep. — In the background, on the left, is a river; houses in the distance. The sky is covered with clouds of different tints.

Signed on the right.

Canvas, 2 ft. 11 1/2 in. by 3 ft. 11 1/4 in.



4. — CUYP (Albert)



5. — CUYP (Albert)

CUYP (ALBERT)

(1620-1691)

6. — Cows on a Bank in a Landscape

(Smith, vol. V. p. 326, n° 149, gives the following description) :

« A herd of seven Cows, grouped together, on a bank, in the foreground of a landscape. Six of them are lying down, and the seventh, of a black and white colour, stands in a profile view, looking towards the left. A herdsman, with a stick in his hand, sits on the declivity of the bank, with his back to the spectator. The distant country is intersected by a river, near which are a house and a mill. The glowing warmth of a summer's evening, completes the charm of this excellent picture. »

Signed : A. GUYP.

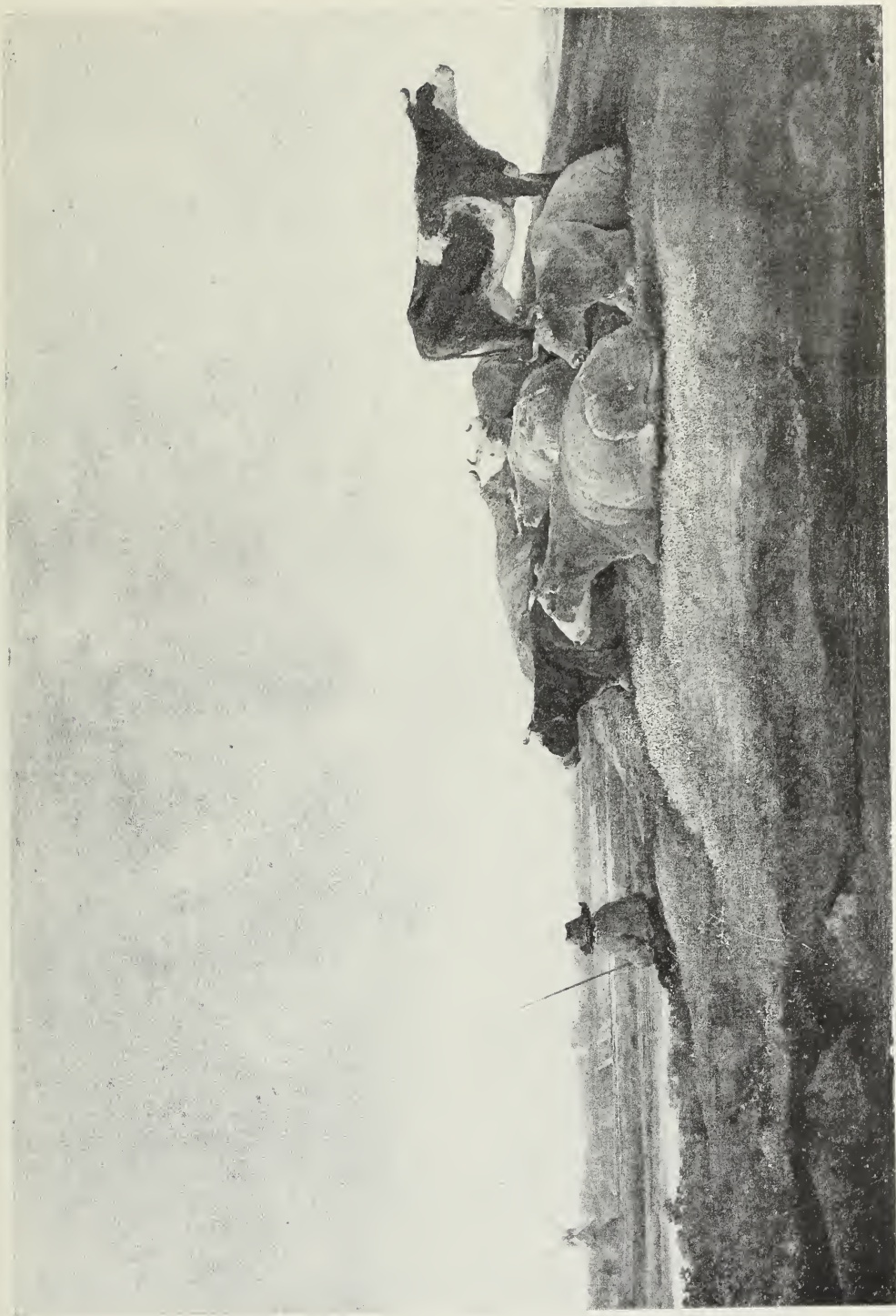
Panel, 2 ft. 1/2 in. by 2 ft. 11 1/2 in.

Collection of Frédérik Perkins.

Collection of M. Bernal, 1824.

Bought by M. Zachary and sold to M. Perkins.





6. --- Cuyp (Albert)

DOV (GÉRARD)

(1613-1675)

## 7. — Portrait of Rembrandt's Mother

Half-length, turned to the right, three-quarter face. — A wrinkled, toothless old woman. — A large, black cap on her head. Dressed in a fur-trimmed cloak. She is reading a book, which she holds in her hands.

Panel, 10 1/2 in. by 8 1/2 in.

From Dr Le Roy d'Etiolles' Collection.



DOV (GÉRARD)

(1613-1675)

## 8. — Rembrandt in his Studio

Seated on the left, on a low seat which is covered with a greenish-grey cloth; turned to the right; three-quarter face, with eyes towards the spectator. A blue *béret* on his head, pushed back. Dressed in a brown-grey, loose garment, which is fastened around the waist with a variegated sash. The border of his shirt visible around the neck. In his left hand he holds his palette and brushes. Before him, on the right, a table covered with a blue cloth, upon which a large, open book, some smaller books, a mandoline, a skull, a quill-pen and inkstand. An easel behind the table. On the floor: a globe, a roll of papers and a mask of plaster. — On a pillar, in the background, a curved sword. — Dark background.

Signed on the roll: G. Dov.

Panel, 1 ft. 11 3/4 in. by 1 ft. 4 3/4 in.





7. — Dov (Gérard)



8. — Dov (Gérard)

VAN DYCK (ANTHONIE)

(1599-1641)

9. — Portrait of a Young Pastor

Three-quarter figure. His right arm is leaning against the pilaster of a column. His face is slightly bent to the left; bare-headed; the beard just beginning to grow; long, curly hair. White collar and cuffs; black cassock with black sash around the waist, from which a small medallion is sticking forth. The fine aristocratic face and hands are brilliantly illumined.

Canvas, 4 ft. 1/2 in. by 3 ft. 3 1/2 in.



VAN EVERDINGEN (ALBERT)

(1621-1675)

10. — Scene in Norway, with a Cascade

A hilly country. A mountain-stream is rushing over a dam and rolling down in mighty cascades, around an immense boulder. Various country-houses near the dam, surrounded with pines and other trees. The stream is bordered with high rocks, on which flocks and shepherds are seen.

Signed.

Canvas, 3 ft. 9 1/2 in. by 5 ft. 7 1/2 in.



9. — VAN DYCK (Anthonie)



10. — VAN EVERDINGEN (Albert)



FYT (JAN)

(1611-1661)

## 11. — Dead Animals

A table of solid marble, with *bassi-relievi* on the sides; the left corner covered with a white cloth. On the table, at the right, a hare; behind, a basket of fruit, upon which is a pheasant. In the centre, a pea-cock with its tail hanging down to the ground. On the left, a boar's head. A bloody chopping-knife on the ground, leaning against the table. Dark background.

Signed.

Canvas, 4 ft. 2 in. by 4 ft. 3/4 in.



VAN GOYEN (JAN)

(1596-1659)

## 12. — Calm Sea

The sea is smooth as a mirror. Three men are busy on a barge with flabby sails on the left. Near by, a small boat with two men. A buoy and a gull in the centre. On the right foreground, a large boat, full with sailors, rowing. The coast with a village and vegetation, back on the right. Sailing vessels in the distance. Cloudy sky.

Signed and dated.

Panel, 14 1/2 by 24 inches.

From the Collection of Charles Butler Esq. London.



11. — FYT (Jan)



12. — VAN GOYEN (Jan)

VAN GOYEN (JAN)

(1596-1656)

13. — View of Dort

Three fishermen are pushing off from the low bank in the foreground; their net is floating behind their boat. On the left, a large sail-boat on the smooth water, crowded with men; in their midst a very tall man, standing, with high hat. Near by, several smaller sailing and rowing boats. On the opposite bank, on a mole, stands the large church of the town, with a massive square tower. Farther back, houses among trees. Several wind-mills along the bank. Cloudy sky.

Signed and dated.

Panel, 2 ft. 2 in. by 3 ft. 2 in.

Collection of C. Butler, Esq. London.



VAN GOYEN (JAN)

(1596-1656)

14. — The Calm before the Storm

Three fishermen are in a boat in the fore ground on the left. They have thrown out their net, which is floating on the dark smooth sea. On the extreme right, a low building with a small turret. Before it, a wharf. Near by, several vessels with flabby sails and flags of different nations. Sailors are loading and unloading the vessels. Two men in a boat, lying near one of the vessels. — Ships sailing in the distance. Dark sky, rent by flashes of lightning.

Signed and dated.

Panel, 16 by 24 inches.

*There are forty five other pictures by van Goyen in the Sedelmeyer Gallery.*





13. — VAN GOYEN (Jan)



14. — VAN GOYEN (Jan)

HOBBE MA (MEINDERT)

(1638-1709)

15. — The Castle of Kostverloren

(Smith, vol. VI, n° 116, describes this picture as follows) :

A view of *Het Huis Kostverloren*, on the Amstel. The building is distinguished by a lofty square tower, and situated near the centre of the view, enclosed by a wall and having a broad moat flowing around its base. Two lofty oaks rise from an adjacent bank, beyond which the eye looks to a draw-bridge and a field, the latter of which is bounded by a hedge and a gate, enclosing a small cottage. The scene is animated by a man and a boy who are close to the front, and four other persons are seen within the wall which surrounds the tower. »

Signed : M. HOBBE MA.

Panel, 1 ft. 11 in. by 2 ft. 5 in.

Collection of Fred. Perkins Esq.



15. — HOBBS (Meindert)



## HOBBEA (MEINDERT)

(1638-1709)

### 16. — The Water-mill in the Forest

Near the centre are several old houses of timber work with high gables. Between them runs the spray-covered wheel, the water falling down into the brook which runs towards the foreground, between green banks. A man in black robe and hat and large white collar, is seated on the edge of the brook before the mill, reading a paper. On the road, on the right, a man and woman are standing together in conversation. Clusters of splendid trees; the forest in the background; white clouds in the sky.

Signed on the right, below : M. HOBBEA.

Panel, 1 ft. 6 1/2 in. by 2 ft. 1/2 in.



## HOLBEIN JUNIOR (HANS)

(1497-1543)

### 17. — Portrait of Landenberger, a young Swiss Nobleman

Half figure; turned to the left; three-quarter face. Small moustache and full beard. He wears a *Henri II* hat, with a white feather. His black garment is cut out in front, showing his shirt, which is laced with black. His cuffs are similarly laced. His hands are folded over his breast. His left hand, with a ring on the index and another on the little finger, is holding a pair of gloves.

Panel, 1 ft. 1 1/4 in. by 10 1/4 in.

From Salting Esq. London.



16. — HOBBEEMA (Meindert)



17. — HOLBEIN JUNIOR (Hans)

HONDECOETER (MELCHIOR)  
(1636-1695)

18. — Ducks and a Cock

A landscape, composed, on the right, of a large tree, some shrubs and rocks, and on the left, by a river and a glimpse of the sky. — In front of the landscape, on the right, is a splendid cock, crowing, and a turkey, holding a kernel of corn in its bill. In the foreground, ducks and ducklings are swimming about on a pond.

Canvas, 3 ft. 5 3/4 in. by 4 ft. 2 in.



DE HOOCH (PIETER)  
(1630-1677)

19. — The Music Party

A company of three ladies and a gentleman are assembled under a vestibule of rich architecture; two of the former are sitting near a table, covered with a Turkey carpet, and the third stands near them, with a mandoline in her hand. The gentleman is playing on the guitar, while the two ladies are singing. On the left, a dog is seen at some distance off. In the centre is a building with a steeple, surrounded by trees.

Signed.

Canvas, 26 in. by 31 1/2 in.

From the Viscount de Buisseret's Collection.





18. — HONDECOETER (Melchior)



19. — DE HOOCH (Pieter)



## MASSYS (QUINTIN)

(Born in 1466 — died about 1530)

### 20. — The Entombment of Christ

The rigid body of Christ is stretched over Mary's lap. Grief is depicted on her fine face; her arms are crossed over her breast. Beside her, St. John is holding a towel under the Lord's head. Behind this group is a hill with the three crosses. On the left, on a plain, are some horsemen before a fortified town. Blue sky.

Panel, 1 ft. 1 1/4 in. by 1 ft. 7 1/4 in.



## MOREELSE (PAULUS)

(1571-1638)

### 21. — Portrait of a Young Woman

Three-quarter figure; turned to the left, three-quarter face. Richly dressed in a black silk dress, with gold embroidery and striped, puffing sleeves; a broad lace ruff and lace cuffs; pearl earrings and a broad pearl necklace; jewelled brooch and bracelets. In her right hand she holds a feather-fan.

Panel, 3 ft. 7 3/4 in. by 2 ft. 7 1/2 in.



20. — MASSYS (Quintin)



21 MOREELLES — (Paulus)

VAN DER NEER (AART)

(AMSTERDAM 1603-1677)

22. — Winter in Holland

Different figures are on an island, formed by the arms of a brook. Behind them is a sluice, near an old bridge, built of bricks. On the left is a rampart, surmounted by a high structure. — The brook, on the right, is bordered by trees, behind which are several houses. In the background is a mill.

Signed.

Canvas, 1 ft. 11 in. by 2 ft. 7 1/2 in.

Ivan Tourgueneff's Collection.

G. Rothan's Sale, 1890.



VAN DER NEER (AART)

(1603-1677)

23. — The Borders of the Meuse; Moon-light

The moon-lit river winds its way through the middle distance; small boats and barges are plying to and fro, or are at anchor. A large one-masted boat, with the crew on deck, is anchored on the right, wooded bank. On the extreme right, a man is running behind a dog. In the left foreground, two men on a boat, near the bank. Higher up, a man and woman, talking. Several houses behind a splendid tree, the windows partly lit-up. A windmill farther back. A beautiful clump of trees on the left. The full-moon on the horizon in the background, surrounded with silver-edged clouds.

Signed.

Canvas, 2 ft. 1 1/2 in. by 2 ft. 9 1/2 in.

From Count Duchatel's Collection.





22. — VAN DER NEER (Aart)



23. — VAN DER NEER (Aart)

VAN DER NEER (AART)  
(1603-1677)

24. — River Scene : Morning

Royal Academy. — Exhibition of old Masters, 1893, n° 99.

View looking across a river, with houses and trees on the farther bank. In the foreground, three men in a boat pushing off, while a fourth man leans on his stick, watching them. The figure of another man is seen stooping down at the water's edge on the opposite side of the river. Cloudy sky.

Signed.

Panel, 15 1/2 by 26 in.

From J. D. Fripp Esquire, M. D.



VAN OSTADE (ADRIAN)  
(1610-1685)

25. — Dancing Peasants

Numerous peasants making merry; some dancing to the tunes of a fiddler who is standing back; others drinking, smoking their clay-pipes and conversing gaily together; some looking on. On the ground : a cart-wheel, jars, upset chairs, a bundle of straw.

Signed and dated : 1642.

Panel, 2 ft. 1/2 in. by 1 ft. 7 1/4 in.

From the Gsell Gallery, Vienna; and Prince Esterhaszy's Gallery.





24. — VAN DER NEER (Aart)



25. — VAN OSTADE (Adrian)

VAN OSTADE (ADRIAN)  
(1610-1685)

26. — Dutch Interior

A villager is seated on the left, with a pipe in his mouth. He is looking at the smiling house-wife, who is standing opposite to him, holding a little girl; the latter has a little basket in her hand. Farther back, before a hearth, are three other figures.

Signed in full on the cupboard.  
Canvas, 2 ft. 1/2 in. by 1 ft. 11 in.

From the Collection of Frederick Perkins, Esquire.



VAN OSTADE (ADRIAN)  
(1610-1685)

27. — The Card players

(Smith, Supplement n° 111, describes the picture as follows) :

« Two men and a woman in a room. One of the former, dressed in a green jacket with light sleeves, and a dark-grey cap, is seated in a profile view on the right, holding a jug and a pipe in one hand, and a piece of money in the other : he appears to be speaking to the woman, who sits on the opposite side, with a glass in her hand, which she rests on the table. The other man stands, leaning his elbow on a chair, listening to his comrade. — Figures seen to the knees.

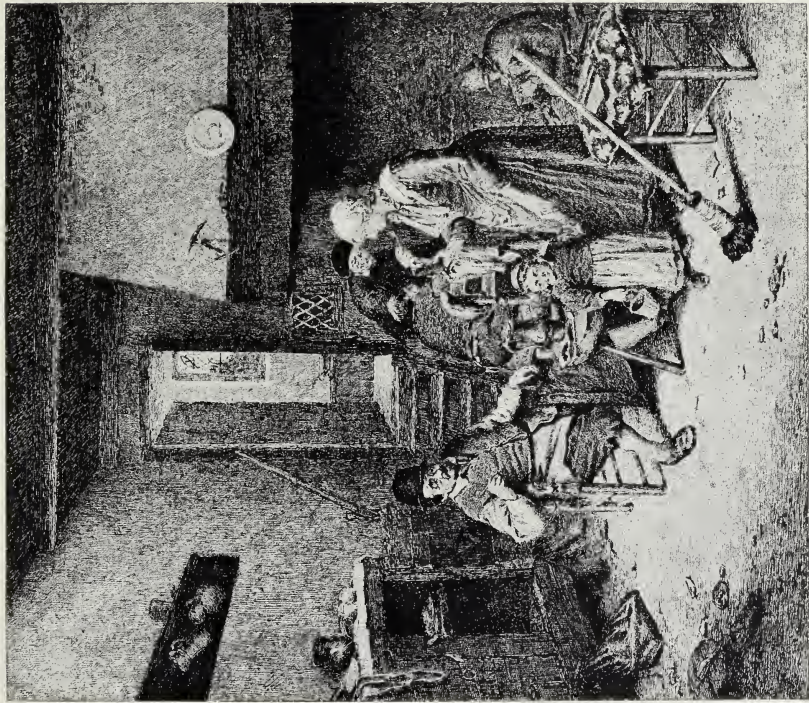
Panel, 10 3/4 in. by 8 1/2 in.

Formerly in the possession of Thomas Emmerson, Esq. Count Cornelissen, M. Gilkines and Tardieu.

Engraved by M. Unger.

Sold at the Chevalier de Lissingen's Sale, Paris, 1876, for 28100 francs.





26. — VAN OSTADE (Adrian)



27. — VAN OSTADE (Adrian)

VAN OSTADE (ADRIAN)  
(1610-1685)

28. — The Smoker

Half-figure; turned to the left; looking down. With moustache and imperial; bare-headed. He wears a dark-blue vest with sleeves. Seated, holding a clay-pipe in his right hand; his left hand is inserted in his vest, over his breast. — Grey background.

Panel, 9 1/2 in. by 7 in.



VAN OSTADE (ADRIAN)  
(1610-1685)

29. — The Rustic Concert

Smith, vol. I. p. 250, n° 154, describes this picture as follows :

« An interior, with two men and a woman grouped round a little table; the latter is singing from a music-book, which she holds with both hands, and is accompanied by one of the former, who sits opposite to her, touching the violin with his fingers; the other man stands between them, playing on the violoncelle. A freely painted picture.

Signed and dated : 1673.  
Panel, 10 1/2 by 9 1/2 in.

Collection of Baroness Thoms, Leyden, 1816.

— — Rynders. . . . . 1821.

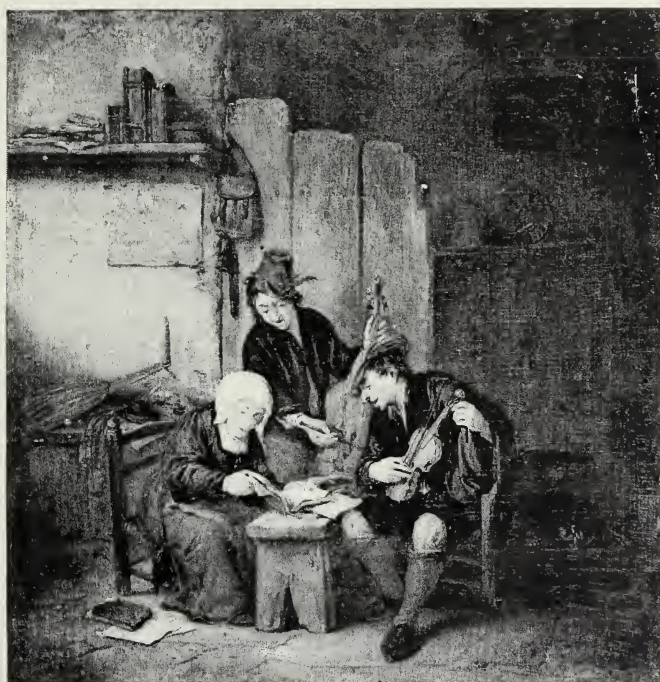
It was afterwards purchased by the Writer.

In 1842, in the possession of Edmund Wood, Esq. of Chichester. »





28. — VAN OSTADE (Adrian)



29. — VAN OSTADE (Adrian)

## REMBRANDT VAN RJJN

(1608-1669)

### 30. — The good Samaritan

In a landscape with high rocks in the background, is seen a wounded man stretched out on the ground, reclining on his elbow. He is in profile, dressed in a linen shirt of a dazzling white and with a white turban on his head.

On his right, the good Samaritan is kneeling. Full-face; he wears a red garment with a variegated turban, and holds in his hands a phial; a medicine-box is open on the ground beside him. In the centre stands a grey horse with its back to the spectator.

On the left, a Pharisee is walking and reading a book. He passes without stopping, throwing a side-glance on the pathetic scene. In the distance, among the rocks, we perceive the outlines of another Pharisee.

Signed, on the left.

Canvas, 3 ft. 1 3/4 in. by 4 ft. 3/4 in.

Described in *The Life and the Works of Rembrandt* by, « Emile Michel », page 330.





30. — REMBRANDT VAN RIJN

## REMBRANDT VAN RJIN

(1608-1669)

### 31. — The Artist's Wife

(Smith, vol. VII p. 183, n° 576, gives the following description of the picture) :

A Young Lady, styled : « The Artist's Wife. » She has a florid full countenance, which is seen in a three quarter view, and her bright auburn hair is partly concealed by a muslin veil, embroidered with gold, which falls on her shoulders behind. She wears a dark-coloured dress, relieved by an embroidered neck-kerchief, and a gold chain. — This is a carefully finished work of the master. »

Panel, 2 ft. 1 in. by 1 ft. 8 in.

A Mezzotint by Read of this portrait, Styled A Dutch Lady has been published by J. C. Bryer, Oct. 1<sup>st</sup> 1776.

Collection of William Wells Esq. Redleaf.

Collection of H. Bingham Mildmay, Esq.

## REMBRANDT VAN RIJN

(1608-1669)

### 32. — Pilate washing his Hands

In the foreground is a group of three persons : Pilate, the High-priest and a page. Pilate is seen in profile, turned to the left, seated on a chair with high back, of carved wood. He has white whiskers and moustache. His head is covered with a large, black cap, putting the upper part of the face in the shade, ornamented with gold stripes and two splendid pearls. A magnificent cloak of yellow silk, embroidered with gold, covers his shoulders and falls down in large folds over the chair. Beneath his cloak he wears a black velvet garment, with rich gold embroidery at the wrists. Over his breast hangs a gold chain, to which a large medalion of a Roman Emperor is attached. On his lap is a large basin, over which he holds his hands. The page (half-figure, in profile to the left), pours water on them from a silver ewer. He is dressed in a rich garment of green silk, with wide gold embroidered sleeves. On his right shoulder is a long white towel, hemmed with gold.

Behind Pilate, the High-priest is standing, almost in profile, turned to the left. White hair and beard; a yellow silk skull-cap and gown. He is leaning over Pilate and looking attentively at the latter's proceedings. In the rear, behind this group, is an architectural structure with a large column and sculptured capital. In the right background, is a curtain with a cord terminating in a big, gold tassel. On the left, behind a stone parapet, in the open



air, is a group of Roman soldiers in arms, gesticulating with their lances. In their midst is a Pharisee with a large white turban, turning his back to the spectator. — In the background is a grey sky, a broad tower standing out against it. — Full-length figures to the knees.

Canvas, 4 ft. 2  $\frac{3}{4}$  in. by 5 ft. 5 in.

This picture has been described and reproduced in Rembrandt's Work by Emile Michel p. 424.

And also described in W. Bode's « Geschichte der hollaendischen Malerei » p. 575.

It comes from Lord Mount Temple, of Broadlands (Hampshire) where it was hanging, ever since the 2<sup>d</sup> Lord Palmerston father of the great Statesman, had bought it from a Paris dealer during the French Revolution, in 1794.

## REMBRANDT VAN RIJN

(1608-1669)

### 33. — Saskia as a Bride

Half-length; the figure turned to the left and the face, slightly turned to the right, is seen in three-quarter view. Her hair is ornamented with flowers; she also holds flowers in her left hand, which is resting on her breast. Dressed in a bluish, flowered robe. Her hat is hanging down her back; it is attached to the shoulders by a ribbon. Grey background.

Oval Panel, 27 by 20 in.

From Sir Charles Robinson's Collection.



RUBENS (PETER-PAUL)

(1577-1640)

34. — Head of an old Man

A venerable old man, bald, with large, white beard; three quarter face, turned to the left. This head is a study for one of the figures of « The Adulteress, » which famous composition is in possession of Sir Philip Miles, Bristol.

Panel, 1 ft. 10  $\frac{3}{4}$  in. by 1 ft. 4  $\frac{3}{4}$  in.

*Vide* : Engraving in Max Rooses, vol. II, p. 32; and Plate 353; vol. V, p. 25.



34. — REMBRANDT VAN RJJN



33. — RUBENS (Peter-Paul)

RUBENS (PETER-PAUL)

(1577-1640)

35. — The Holy Family

The Virgin, wearing a scarlet dress and a blue mantle, with the Infant Saviour, sitting naked on a pillow and reclining His head affectionately on her bosom. St-Joseph, seen in profile, is on her left, a little retired from the front, viewing the interesting scene with lively emotion. Entirely painted by Rubens.

Panel, 3 ft. 5 in. by 2 ft. 6 in.

From the Collection of the Duke of Marlborough, Blenheim Palace.

RUBENS (PETER-PAUL)

(1577-1640)

36. — Christ on the Cross during the Eclipse

Christ is stretched on the Cross. All His members are contracted with pain. With the approach of death, His divine face bears an indefinable expression. His eyes are directed heavenwards. From His half open mouth we believe we hear these words : « Father, forgive them, for they know not what they do ! » The eclipse on the left; below, in the distance, the city of Jerusalem.

Panel, 3 ft. 7 in. by 2 ft. 4 1/4 in.

The painting formerly belonged to the Dominican Convent at Antwerp.  
Collection of the Rev. Father Veerecken.  
Branded with the arms of the Painters Guild of St-Luke's, Antwerp.



## RUBENS (PETER-PAUL)

(1577-1640)

### 37. - - Neptune and Cybele

Neptune, with his back to the spectator, is sitting on a rock and leaning on an urn, from which the water is flowing. His face is turned towards the Goddess who is standing naked, holding a cornucopia in her right hand; near by is a tiger's head. Two small Genii and a Triton, blowing in a shell, emerge from the water.

Canvas, 6 ft. 8  $\frac{1}{4}$  in. by 5 ft. 3  $\frac{3}{4}$  in.

The painting, also called « The Alliance between the Earth and the Water » and « The Tiger and the Cornucopia », has been described, under the latter title, in the work of Max Rooses : « L'Œuvre de P. P. Rubens », t. III, n° 683.

This picture comes from the collection of Lord Lyttleton, and from that of Sir Thomas Lawrence. At the sale of the latter, it was sold for £ 250. — It was once called the « Marriage of Neptune and Cybele », and was till 1858 at Hagley Park, residence of Lord Lyttleton. The latter remitted it into the hands of Mr. W. E. Gladstone, the distinguished statesman, his brother-in-law, in order to find a purchaser. Mr. Gladstone sold it for £ 525 — to John Niewenhuys, the great art dealer, about 1860, according to a letter of Mr. Gladstone, published by « the Times. »



36. — RUBENS (Peter-Paul);



37. — RUBENS (Peter-Paul)

## RUBENS (PETER-PAUL)

(1577-1640)

### 38. — St. Catherine's Mystic Marriage

The Holy Virgin is seated on the right near a column, dressed in a red gown and blue cloak. The Infant, seated on her lap, is in the act of putting a ring on St. Catherine's finger, who is on the left. Her head, with beautiful blonde hair, is bent in an attitude of submission. Her left hand is placed on her shoulder; the right one is extended towards the Divine Infant. St. Joseph is in the centre, in middle distance. His beard is white; he holds two keys in his right hand.

Canvas, 31 by 45 in.

The picture is of the master's first period.



## RUBENS (PETER-PAUL)

(1577-1640)

### 39. — Portrait of the Artist's Brother

Bust; slightly turned to the right; three-quarter face, Bare-headed; dense hair of a dark chestnut colour; moustache and small, pointed beard. Dark cloak, hanging loose; long, white collar.

Panel, 1 ft. 11 1/2 in. by 1 ft. 7 in.

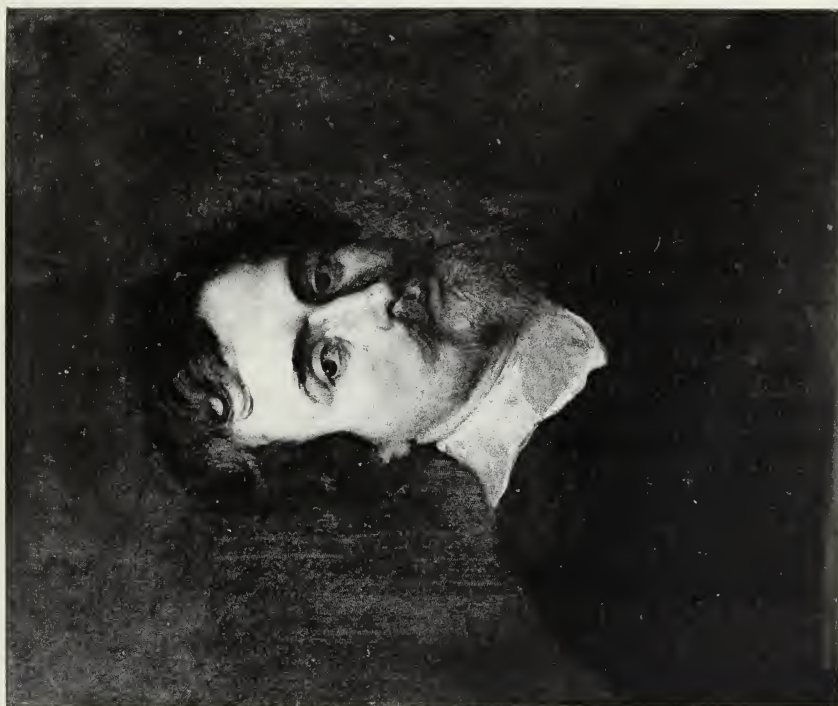
Collection of *Duc de Morny*.

— Dr. Leroy d'Etiolles.





38. — RUBENS (Peter-Paul)



39. — RUBENS (Peter-Paul)



RUISDAEL (JACOB)  
(1628-1682)

40. — Mountainous Landscape

The view presents a mountainous landscape. In the fore-ground, at the right, three men are stopping on a road, seemingly plotting together (perhaps the conjuration of the Rutly). In the centre, a shepherdess crosses a wooden bridge with her flock. Farther back, a ruined castle is seen on a rock. On the right, in the background : large pines and high peaks. Splendid sky, with clouds on the peaks.

Signed.  
Canvas, 40 in. by 53 in.

From the Duke of Somerset's Collection.



RUISDAEL (JACOB)  
(1628-1682)

41. — A Cascade

In the fore-ground, the water falls in white, foamy masses over the rocks. Above the fall is a dam, from which an immense block is detached on the left, and several smaller ones on the right. On the bank of the weir, in the middle distance, whose water is as smooth as a mirror, we see a villa, surrounded by trees. A clump of trees on the right, beneath the largest of which are two men.

Signed, on the right, on a rock.  
Canvas, 26 3/4 in. by 20 1/4 in.

Collection of the Earl of Onslow.



40. — RUISDAEL (Jacob)



41. — RUISDAEL (Jacob)

## RUISDAEL (SALOMON)

(1623-1670)

### 42. — Landscape with Gentlemen on horse-back

On a road, a gentleman and a lady on horse-back, followed by their hounds. Several peasants have respectfully stopped on the edge of the road and see them passing. Farther back, we see another rider, followed by huntsmen and hounds. In the centre and on the left, some trees.

Signed.

Panel, 25 1/2 in. by 36 1/4.



## STEEN (JAN)

(1626-1679)

### 43. — A Candle-light Scene

(Smith gives the description of this picture as follows) :

A company of five persons grouped round a table on the left of a large room illumined by six lights. Amongst the party are a young lady and a portly gentleman who stands by her to consult him in the game. On the opposite side of the table sits a merry fellow with a card in his hand; and the remaining person stands by, smoking his pipe. A youth is seen entering the room with a candle in his hand; and on the landing of a stair case above him, are two persons also with a light. A company of seven persons is on the opposite side of the apartment, one of whom is a woman opening oysters. This excellent picture appears to have been painted in competition with the celebrated *School* by Gerard Dov, and like that great painter, Jan Steen has succesfully triumphed over the conflicting effect of so many lights.

Signed.

Panel, 1 ft. 4 1/2 in by 1 ft. 9 1/2 in.

Collection of Baron Verstolk van Soelen, The Hague.





42. — RUISDAEL (Salomon)



43. — STEEN (Jan)



## STEEN (JAN)

(1626-1679)

### 44. — St. Nicolas Day

(Described as follows, in Smith's Cat. Suppl. p. 510, n° 49) :

« Children scrambling for fruit. — This picture very nearly corresponds with n° 55, Vol. IV, but is very superior to that in quality and consists of eleven figures instead of nine. In the centre sits a young woman in an antique chair, holding a child upright on her lap, who is much delighted at seeing four children scrambling for apples, which an old woman is throwing from an upper window into the room, and two of these young ones are struggling together on the ground. A man with a pipe in his hand, and a young woman, stand by the chimney, observing the fun. On the opposite side, are the grand-father and grand-mother of the family. »

Signed : J. STEEN

Panel, 1 ft. 9 1/2 in. by 1 ft. 8 in.

Formerly in a small collection belonging to the *Duc de Berri*.  
Imported by Mr. Glurne, 1840, and bought by Mr. Chaplin.



## STEEN (JAN)

(1626-1679)

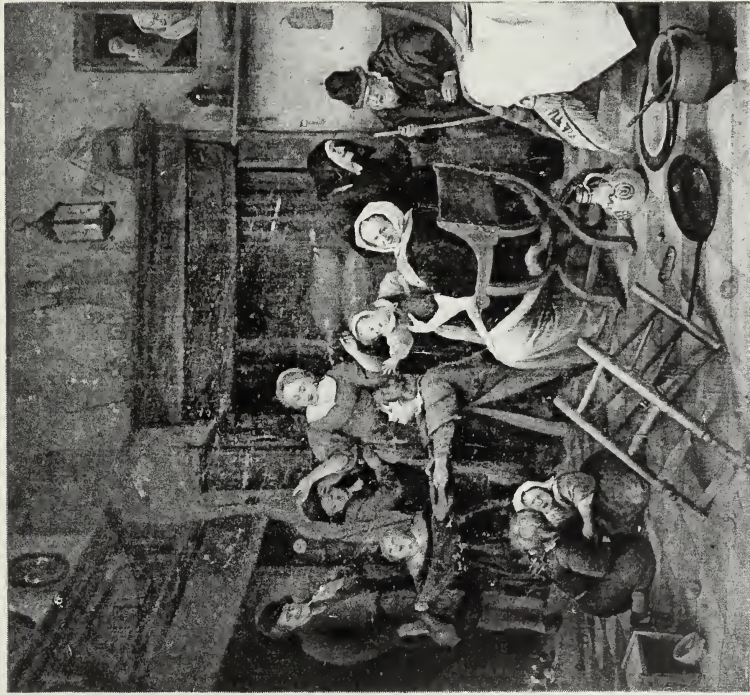
### 45. — The Skittle Ground

(Described in Smith's Catalogue, vol. IV, p. 29, n° 91, as follows) :

« A view of an open common, intersected by paths, and bounded by rustic habitations. A little ale-house is on the right, in front of which are assembled a number of artisans and others, to enjoy the usual rustic recreations of the country. Among them may be observed a droll fellow, lolling on a form, and evidently



45. — STEEN (Jan)



44. — STEEN (Jan)

saying something gallant to a young woman, sitting near him with a glass of liquor in her hand. Their conversation appears to arouse a man, who with a pipe in his mouth, is seated near a tree, leaning forwards with his elbows on his knees to listen. Close to the latter is a stout artisan, who seems by no means satisfied with the landlord's version of the reckoning, and is counting it over himself. A party at a table, and a man chatting with a woman who has a child in her arms, are near the tree. In a second distance, on the opposite side, are four more playing at skittles, and a boy with a basket on his arm is looking on. Two dogs and some poultry are close to the front. The figures abound with animation, and the whole is finished with unusual care. »

Signed, on the right.

Panel, 2 ft. 0 1/2 in. by 1 ft. 8 in.

Collection of Walsh Porter Esq. 1810.

— Michel Zachary Esq. 1828.

— Fr. Perkins Esq.



## SNYDERS (FRANS)

(1579-1657)

### 46. — Stag Hunt

A pack of hounds pursue a stag; some of them are seizing him; one, lynig down, bites him in his hind-leg, and another has been thrown bleeding in the air. Huntsmen on horseback are approaching from the distance.

Signed.

Canvas, 83 1/2 in. by 126 3/4 in.

From the Collections of the Duke of Osuña and of the Marquis of Murrieta.







## TENIERS (DAVID)

(1610-1690)

### 47. — The Alchemist

He is seated in the centre of a laboratory; turned to the left, seen in profile. Dressed in a sallow-blue fur. With his bellows he is setting the coals ablaze on the hearth, beneath an earthen retort : Vessels, flasks, jars, retorts and other utensils, and books are everywhere, on shelves and on the floor. Back on the right are two men. Through the open window on the left, a glimpse of the blue sky.

Signed.

Panel, 10 1/4 in. by 14 1/4 in.



## TENIERS (DAVID)

(1610-1690)

### 48. — Interior of a Cabaret

(Smith, vol. III, p. 359, n° 377, describes the picture as follows) :

The subjects represents a Dutch woman sitting on the right, near a tub, lightnig her pipe, and apparently listening to a peasant, who is near her. Beyond them are three other figures, near the chimney. Various culinary objects are distributed on the fore-ground.

Signed : D. TENIERS fec.

Panel, 1 ft. 1/2 in. by 1 ft. 7 1/2 in.

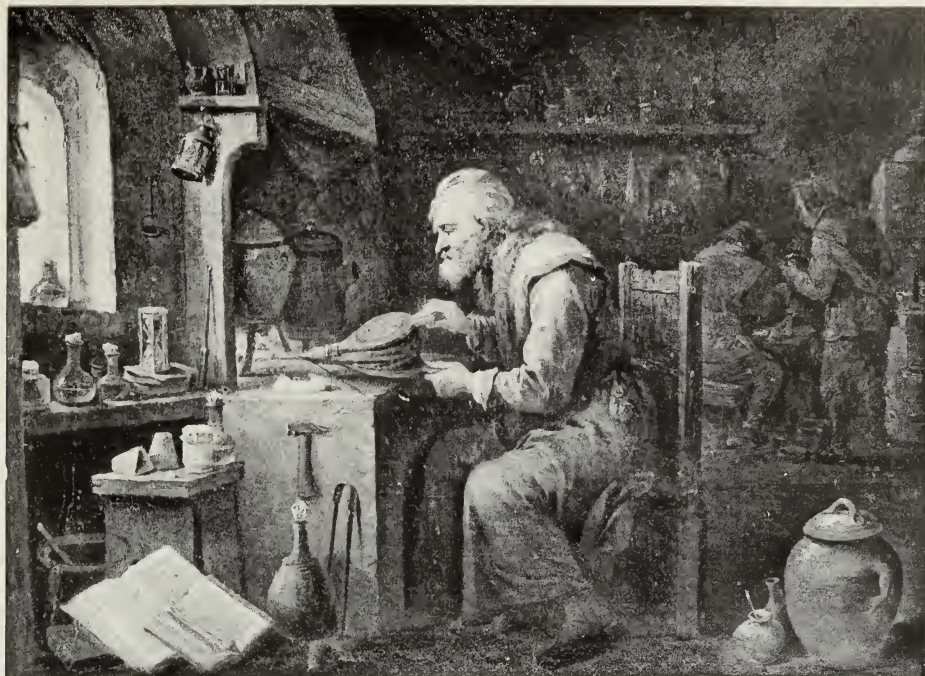
Collection of M. Tolozan, 1801.

— Anonymous, 1818.

— John Webb Esq, 1821.

Bought by Zachary.

Perkins' Collection, 1891.



47. — TENIERS (David)



48. — TENIERS (David)

## TENIERS (DAVID)

(1610-1690)

### 49. — The Skittle-ground

Before a cabaret, a peasant sets the bowl a-rolling; two peasants are seated at a little table near the skittles. And two others are standing watching the game. A servant girl is coming out from the cabaret and a man is looking from the window. In the foreground, on the left, is a large sign-post, and in the background, a fine landscape with a river.

Signed on the right.

Panel, 16 3/4 in. by 28 1/4 in.

From the Dubois Collection.



## TENIERS AND DE HEEM (JAN-DAVID)

(1610-1690)

(1600-1674)

### 50. — The Interior of a Kitchen

(Smith, vol. III, p. 377, n° 450, describes the picture as follows) :

The interior of a kitchen, garnished with an abundance of fruit and vegetables, and an infinite variety of pots, kettles, tubs and other culinary utensils. These objects are introduced by de Heem. The master of the house is in front, giving orders to the servant; and a woman with a dog near her, is seen at the door.

Signed by the two masters and dated,

Panel, 1 ft. 6 in. by 2 ft.

Collection of Smeth van Alpen, Amsterdam, 1810.

— Madame Hogguer, — 1817.

Again at Paris (at M. Le Rouge's). 1818.

And the Duke of Morny's Collection.





49. — TENIERS (David)



50. — TENIERS AND DE HEEM (Jan-David)



VAN DE VELDE (ADRIAN)  
(1635-1672)

51. — Landscape with Animals

In an Italian Landscape with ruins and a cluster of trees on the left, and distant hills on the right, a herd of cattle is reposing on the banks of a small stream, at which a horse is drinking, and near which several goats are standing. Behind the cattle the Shepherd is seen holding a long staff and talking to a woman seated on the ground.

Signed.

Canvas, 18 1/2 in. by 21 1/2 in.



VAN DE VELDE (WILLIAM)  
(1633-1707)

52. — The Gun-shot

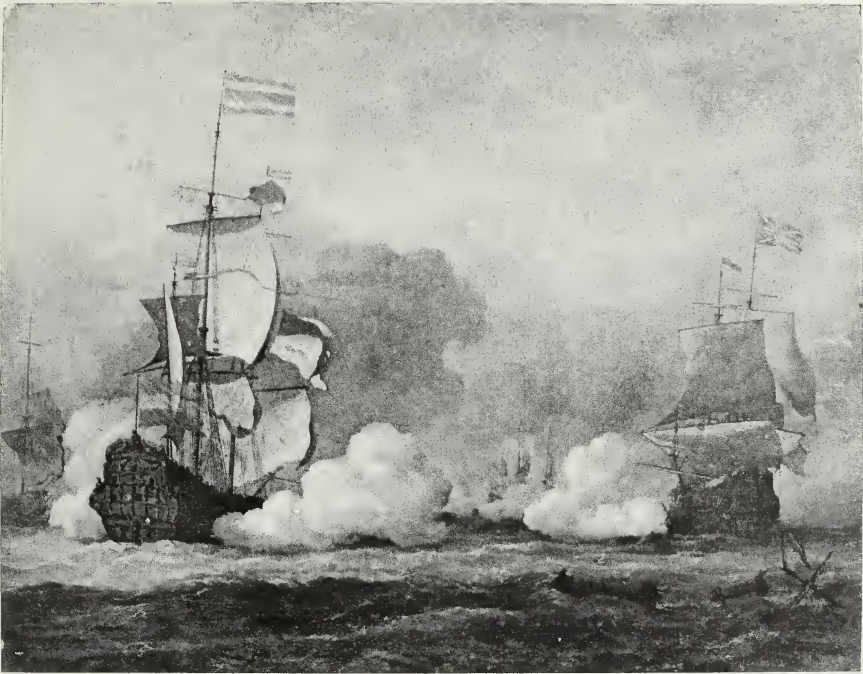
On a foamy sea two hostile vessels are firing at each other, fire and smoke escaping in vast volumes. Other vessels are engaged in the distance, their masts and sails perceptible through the smoke. On the right, a red-coated mariner is clinging to the rigging of a sinking ship. Two boats, crowded with men, are near by. The sea is dark and rough in the fore-ground. The blue sky seen through the smoke.

Canvas, 22 3/4 in. by 29 in.

From the Nieuwenhuys, Collection 1883.  
Engraved by Champollion.



51. — VAN DE VELDE (Adrian)



52. — VAN DE VELDE (William)

WOUVERMAN (PHILIPS)  
(1619-1668)

53. — The Farrier's Shop

(Smith, Suppl. 175, n° 107, describes the picture as follows) :

« A building of a picturesque appearance with a shoëing stall in front of it, in which a grey horse is fixed, while a smith shoes one of its hindfeet. A boy stands by watching him. Near them is a man holding up the fore-leg of a white horse, while another examines the mouth » etc.

Signed.

Panel, 21 1/2 in. by 31 1/2 in.

Collection of R. Norman Esq. 1818; and of Fred. Perkins Esq.



WOUVERMAN (PHILIPS)  
(1618-1668)

54. — A Battle

(Smith, Suppl. n° 172, describes this picture as follows) :

A battle, exhibiting a desperate rencontre of cavalry, and a conflict between bodies of infantry, near a burning windmill and village adjacent to a river, which divides the country. On the bank of a stream is a soldier on a bay horse, who has just discharged his piece at an adversary on a piebald charger, which is galloping up the bank, and the rider is falling wounded from his seat. A little in advance of this is a soldier in armour on a dark-grey horse, making a back-handed cut at his enemy, whose horse lies wounded on the ground. Bodies of combattants, partly enveloped in smoke, occupy a great portion of the surrounding country. — Painted with a broad free pencil and a clear tone of colouring.

Signed with the monogram.

Panel, 1 ft. 9 1/2 in. by 2 ft. 7 3/4 in.

Collection of Baron Verstolke de Soelen.





53. — WOUVERMAN (Philips)



54 — WOUVERMAN (Philips)



## WYNANTS (JAN)

(Died 1679)

### 55. — Landscape

In the foreground, the trunk of a tree is stretched among flowery shrubs. Another big trunk is standing in the ground. — A hill, rising from right to left; a house, surrounded with trees on the extremity of the hill. A man, standing before the house, is pointing towards some travellers in the distance. A woman is looking out of the window. A pedestrian is coming near the house. On the foot of the hill is a man on horseback, with two dogs. A person, seated there, shows him the way to the house. Different travellers in the direction of a distant town in the valley. Clumps of trees. Blue sky with clouds. — The figures are painted by Lingelbach.

Signed and dated.

Canvas 33 1/2 in. by 40 1/2 in.



55. — WYNANTS (Jan)

# ITALIAN AND SPANISH SCHOOLS

## BELLINI (GIOVANNI)

(1428-1516)

### 56. — The Artist's own Portrait

Three-quarter face, turned to the left with moustache, full beard and abundant, blonde hair, which hangs down over the fore-head and falls on the shoulders. Small, black cap, and black doublet. In his right hand he holds a strip of white paper with the inscription : « Bellinus — 1488 » — In the background is a hilly landscape with blue sky, and a town on a height on the right.

Panel, 21 in. by 16 1/4 in.

From Lord Dudley's Collection.



## MORONI (GIOVANNI BATTISTA)

(1520-1578)

### 57. — Portrait of a Nobleman

Half-length; life-size; seated at a table with green cover; his body turned to the right and face to the left, in three-quarter profile. Brown eyes; reddish hair and small moustache. The right arm resting on a table, with the fingers between the leaves of an open book. Two more books and a bell are on the table. Around the wrist is seen a strip of a black undergarment. A white surplice seen on fore-arm. Black cape and black, cornered cap. Brown background.

Canvas, 35 in. by 29 1/2 in.



56. — BELLINI (Giovanni)



57. — MORONI (Giovanni-Battista)



CANALETTO (ANTONIO CANALE)  
(1697-1768)

58. — Church of San Giorgio Maggiore

The whole front of the island on the right with the church and campanile, and the houses of a reddish colour, is brilliantly illuminated by the sun and reflected in the water. On the canal are a great number of boats and barges. The composition is terminated, on the right, with the Customhouse, and on the left, with the extreme point of the Quay *degli Schiaroni*.

Canvas, 23 in. by 37 1/2 in.



CANALETTO (ANTONIO CANALE)  
(1697-1768)

59. — The Ducal Palace

In the fore-ground, boats are plying in all directions, filled with port-labourers, whose red *calottes*, poised on the side, gives them a swaggering air. On the right, we see parts of some gondolas; in one of them the gondolier is lying down, with his head turned towards a comrade. In the centre, on the opposite side of the canal, is the palace of the Doge, and on the left, behind some other palaces, the *campanile*. Numerous gondolas and canoes are mooring along the quay. Clear transparent sky.

Canvas 20 1/2 by 27 1/4



58. — CANALETTO (Antonio Canale)



59. — CANALETTO (Antonio Canale)]

GUARDI (FRANCESCO)

(1712-1793)

60. — La Piazza San Marco

The view is taken from St-Marc's Church. The Place in full sunlight, is crowded with people. In the centre are three tradesmen under white tents.

Canvas, 18 1/2 in. by 25 1/4 in.



GUARDI (FRANCESCO)

(1712-1793)

61. — The Feast of the Bucentoro

The large canal is covered with magnificent gondolas and elegant boats, full with people dressed in splendid costumes, the lively colours of which are reflected on the dark water of the canal. The palaces on the opposite bank swarm with people at each window and even on the roofs. The Bucentoro is on the left; from a platform, the Doge is going to throw his ring into the water, symbolizing the marriage of Venice with the Adriatic.

Canvas, 46 1/2 in. by 65 in.

From the Fèbre Collection.

Crabbe Sale, 1890. --- 16000 francs.





60. — GUARDI (Francesco)



61. — GUARDI (Francesco)



MURILLO (BARTOLOMÉ ESTEBAN)  
(1618-1682)

62. — The Portrait of the Artist

Half-length, life-size, turned to the right, three-quarter face, looking at the spectator. Bare-headed; long, wavy hair, falling on the shoulders. Brown, heavy Spanish cloak, open at the neck, where the equally open shirt is seen. His left hand is placed on his breast. Dark-grey background.

Canvas, 30 1/2 in. by 24 1/4 in.



MURILLO (BARTOLOMÉ ESTEBAN)  
(1618-1682)

63. — Portrait of Doña Juana Eminente

Curtis, in « Valasquez and Murillo », p. 302, n° 479, describes this picture as follows :

« A lady of the Court of Philip IV, in black dress with slashed sleeves, white undersleeves and scalloped lace collar with long hair parted on her shoulders; her right hand, holding a fan, is on the back of a red chair; her left touches an ornament on the bosom of her dress. »

Canvas, 39 by 30 in.

Sold as a Valasquez in the Louis Philippe Sale, n° 152.

J. C. Robinson Esq. London.

From a private Collection in Madrid.

Praised by Head, Handbook, 157. This may be a portrait of the wife of Don Francisco Eminente, mentioned at n° 318.

(Was in the Gallery of the Louvre, in the Louis Philipps Collection, till 1848).



62. — MURILLO (Bartolomé-Esteban)



63. — MURILLO (Bartolomé-Esteban)

MURILLO (BARTOLOMÉ ESTEBAN)  
(1618-1682)

64. — Our Lady of Madrid

Half-length figure — Rising above the clouds with a crescent before her. Three boy angels are on each side of her head. Her body is turned to the right, her face slightly to the left; almost full front; looking upwards. Black eyes; black hair falling over her shoulders. White garment, leaving the neck bare. With her hands, crossed over her breast, she holds a black drapery, which falls over her left shoulder and down her back. Reddish background.

Canvas, 39 in. by 29 3/4 in.



MURILLO (BARTOLOMÉ ESTEBAN)  
(1618-1682)

65. — St Francis

In oval. Half-length, turned to the left, three quarter face looking upwards; black hair and beard. Black cloak; the edges of the white shirt visible around the neck and left wrist. A burning flame is on his breast; his right hand is pointing to it. He holds a staff in his left. A glory above his head. From his lips issue these words :  
" Satis est Domine, satis est! »

Canvas, 21 3/4 in. by 17 1/4 in.

From the Monro Collection of Novar.





64. — MURILLO (Bartolomé-Esteban)



65. — MURILLO (Bartolomé-Esteban)



MURILLO (BARTOLOMÉ ESTEBAN)

(1618-1682)

66. — Portrait of a Spanish Nobleman

Entire length, life size, standing, turned to the left in three-quarter profile. Dark complected; dark eyes; short, black moustache; black hair falling on the shoulders. The right arm akimbo. Small, white collar; the white sleeves of his shirt are covered with black, transparent lace. Black cape; black hose, with bows on the knees; white stockings; black shoes, slashed with white. In his left hand he holds his gloves. White and black marble floor. A red curtain around a column behind the figure. His scutcheon on the wall, on the left.

Canvas, 78 in. by 47 1/4 in.



66. — MURILLO (Bartolomé-Esteban)

MURILLO (BARTOLOMÉ ESTEBAN)

(1618-1682)

67. — St Francis de Paul

Kneeling before the columns of a Temple, his hands on his breast, in prayer. Angels appear in a vision, showing him the word « Charitas, » surrounded by an aureola. On the left an episode from the life of the Saint.

Canvas, 88 3/4 in. by 60 in.

Curtis « Velasquez and Murillo » (p. 239 n° 302) calls this picture : « St.-Francis de Paul » and says that it is probably the picture called « St.-Francis at his devotions » exhibited at the British Institution in 1852 by Frederick Perkins, and in 1862 by George Perkins.

From the Perkins' Collection.



MURILLO (BARTOLOMÉ ESTEBAN)

(1618-1682)

68. — St Francis of Assisi in Ecstasy

The Saint is kneeling on a knoll, near a clump of trees in the solitude. His arms are stretched out; the marks are visible on his hands. Before him are a crucifix and a skull. An angel appears in the sky.

Canvas, 88 3/4 in. by 60 in.

*Vide* : Curtis, « Velasquez and Murillo », p. 237 n° 298.

Exhibited at the British Institution 1862.

A Picture with this title was exhibited by J. Perkins in 1821, and by F. Perkins in 1852.

From the Perkins' Collection.





67. — MURILLO (Bartolomé-Esteban)



68. — MURILLO (Bartolomé-Esteban)



## TINTORETTO

(1512-1594)

### 69. — Portrait of a Venetian Nobleman

Half length, the head seen in a three quarter view, turned to the left, with black beard and moustaches and thin hair. He is dressed in a silk overcoat and velvet vest, buttoned in front with a small white collar. Above, in the background, a latin inscription.

Canvas, 29 in. by 25 1/2 in.



## TIZIANO (VECELLIO)

(1477-1576)

### 70. — Diana surprised by Actæon

Diana and five nymphs, all nude. The Goddess is seated on the right; her head is ornamented with a crescent and strings of pearls. With her left hand she holds up a white cloth before her face. A nymph wipes her feet. Actæon, followed by a dog, is coming from the left. Two of the nymphs are trying to hide themselves behind columns. A red curtain on an arch; trees and rocks in the background; cloudy sky.

Canvas, 22 3/4 in. by 26 1/4 in.



69. — TINTORETTO



70. — TIZIANO (Vecellio)

## RAPHAEL (SANTI)

(1483-1520)

### 71. — La Vierge du Duc de Lorraine

The Holy Virgin, dressed in a red bodice and blue petticoat, with a transparent veil attached to her hair and a glory above her head, is seen in profile, seated, holding one hand on her breast. The naked Infant is seated on a cushion which is on Mary's lap, with an aureola around His head. His left hand is inserted in Mary's bodice. His right rests on the cushion.

Panel, 29 3/4 in. by 22 1/2 in.

This picture was presented to James, Earl of Waldegrave, by the Duke of Lorraine, and purchased at the former's sale in 1763. Later on, as it is stated on the back of the panel, it was left to Her Grace, Maria Janetta, Duchess of St-Albans by her attached and faithful friend, Lieutenant Colonel Francis, Cunyngham, who died Sept. 19 th. 1816.

# FRENCH SCHOOL



BOILLY (LOUIS-LÉOPOLD)

(1761-1845)

72. — A Family Scene : The Return  
of the Father

Three persons, father, mother and daughter, are standing at the door-way of a dark building. The father is dressed in the costume of the end of the XVIII. century, with his hat lying on the ground. The wife has a light silk dress with lavender-coloured bodice, and the girl a green silk frock. The three hold each other entwined, and the father is looking tenderly at his little child.

Canvas, 21 1/4 in. by 18 in.



M<sup>lle</sup> LEDOUX (PHILIBERTE)

(1767-1840)

73. — A little Girl at her Toilet

She is standing before her toilet-table, almost in full front, her head bent to the left, her hands crossed over her breast.

The head of the girl has been retouched by Greuze.

Canvas, 25 1/2 in. by 20 3/4 in.



72. — BOILLY (Louis-Léopold)



73. — Mlle LEDOUX (Philiberte)

BOUCHER (FRANÇOIS)

(1704-1770)

74. — Cupids near a Fountain

Two little rosy Cupids, seated on draperies of various colours, are bathing their feet in the water of the fountain. The latter is composed of a marble group of two Cupids holding an urn, from which the water is flowing. At the foot of the fountain is a lion, sculptured in marble.

Canvas, 19 in. by 24 3/4 in.



GREUZE (JEAN-BAPTISTE)

(1725-1805)

75. — The two Sisters

In an interior of modest appearance, an old man, seated, is pushing away his daughter who is standing before him in rich costume and is offering him a purse of money. With his left arm he protects his second daughter, plainly dressed, who is seated beside him. A little dog with yellow ears is in the foreground. On the left, are two little children, leaning against a chair and looking on with astonishment.

Canvas, 23 in. by 28 1/2 in.





74. — BOUCHER (François)



75. — GREUZE (Jean-Baptiste)



## GELLÉE (CLAUDE)

CALLED LE LORRAIN

(1600-1682)

### 76. — Sea-port in Italy

In the foreground, five fishermen are pulling a net ashore. Two men stand close by, in conversation. On the left is a hill with villas and trees. A massive square tower is at the foot of the hill on the strand. Ships and several towers farther back. A blue promontory rising in the distance, at the point of which is a light house. The picture terminates, on the left, by a high mast and on the right by a pier, on which an angler is seated, talking to a man, and by high columns. Behind the latter is a ship with her crew, and a pleasure-boat near by. Dark-green, rolling waves. The setting sun, surrounded with purple clouds, is reflected in the water.

Canvas, 38 1/2 in. by 48 in.

From the Collection of Mr. François, the Landscape painter, and that of Mr Secretan.



## PATER (JEAN-BAPTISTE-JOSEPH)

(1696-1736)

### 77. — Fête Champêtre

A landscape, with hills in the distance. In the centre, a gentleman is seated on a chair, turning around and looking tenderly at a lady who is leaning coquettishly over the back of the chair. To their right, a lady is toying with a dog. On the left, near a cluster of trees, is a group of nine figures: a lady playing with a child; a gentleman playing on the guitar; a lady holding a book for him; two loving couples in sweet conversation; a little girl plucking flowers. In the middle distance, on the right, a marble statue; farther back, a chapel.

Canvas, 27 1/4 in. by 39 in.



76. — GELLÉE (Claude) called le Lorrain



77. — PATER (Jean-Baptiste-Joseph)

NATTIER (JEAN-MARC)

(1685-1766)

78. — Princesse de Lambesque

Bust, turned to the right, with face slightly to the left, nearly full front. Brown eyes; curly, auburn hair, powdered in front. Low dress; neck bare; a red cloak trimmed with brown, black-spotted fur. Sky background.

Canvas, 23 3/4 in. by 18 1/4 in.



SAUVAGE (M.)

(1744-1818)

79. — Autumn

(Decorative Panel)

In the centre of the panel is seen a medallion imitating a bas-relief in white marble, suspended from a ribbon bow and placed within a gilt frame of the style of Louis XVI, and surrounded by a garland of flowers. It represents five Cupids gathering fruit.

Below the medallion, a small panel, imitating a bas-relief in grey marble, is supported by a gold ornament.

Canvas, 69 1/2 in. by 44 1/4 in.

There are three Companions to the above in the Sedelmeyer Collection :

« Winter » (Cupids warming themselves near a fire).

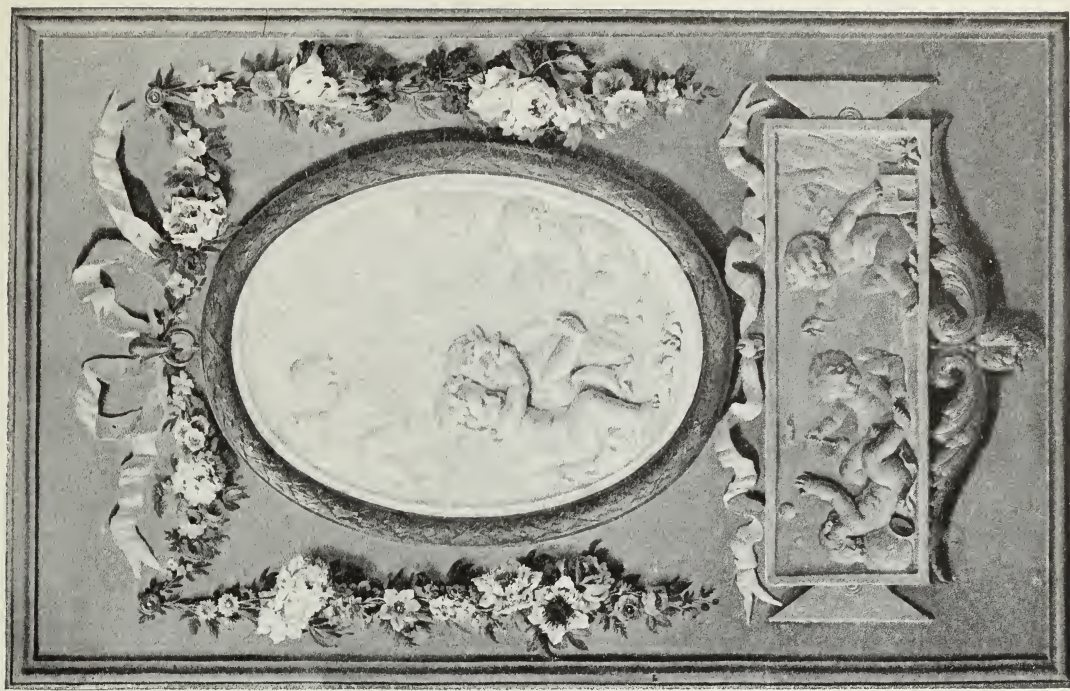
« Summer » (Cupids reaping).

« Spring » (Cupids winding flower-garlands).





78. — NATTIER (Jean-Marc)



79. — SAUVAGE (M.)



## TRINQUESSE (J.)

XVIII. CENTURY

### 80. — A Love-scene

In a park, on the left, is the statue of Cupid, on a pedestal entwined with flowers. Before it, is a loving couple, the woman seated, the man half kneeling, holding her right hand and giving her a tender last kiss. Another woman has taken hold of her companion's left arm and tries to make her leave her lover. Blue sky with light clouds.

Canvas, 25 1/2 in. by 19 3/4 in.

Engraved.



## WATTEAU (ANTOINE)

(1684-1721)

### 81. — Children at Play

In a landscape, is a group of five children : four fair, bare-headed girls and a boy with a straw hat. They seem to play at keeping school. One girl, the school-mistress, standing near the right, with a bat under her arm, the other arm akimbo, is looking sternly at her pupils who are seated or crouching on the ground, Trees with dense foliage on the right and left. Cloudy sky.

Panel, 7 1/2 in. by 9 1/4 in.

This picture is engraved by Tardieu and has been in Baron Rothschild's Collection.



80. — TRINQUETTE (J.)



81. — WATTEAU (Antoine)

## WATTEAU (ANTOINE)

(1684-1721)

### 82. — Le Bal Champêtre

Three musicians are on the left : two seated on the ground, the third standing behind them, respectively playing on a violin, bagpipe and clarinet. They are dressed in the peasant garb of the beginning of the 18 th. century. In the centre, on a sward, a gentleman and lady are dancing the menuet ; the former, with castanets, dressed in light blue, with red bows and trimmings, is full of movement ; the latter, in dark red with a pink coif, with her hands on her skirt, is more composed. The spectators are grouped on the right : five ladies and four gentlemen, those behind are standing, whilst those in the front, are seated ; one gentleman is lying down. The light dress of the lady seated in the middle, contrasts with the darker shades of blue and red, in which the others are dressed. Both on the right and left, are magnificent clumps of trees with dense foliage, which here and there begins to assume the brownish tints of autumn. The beautiful blue sky is partly covered with light clouds.

Canvas, 37 1/4 in. by 50 in.

From the Orléans Gallery and Bingham Mildmay's Collection.  
Engraved by J. Couché.

EARLY ENGLISH SCHOOL



BONINGTON (RICHARD-PARKES)  
(1801-1828)

83. — Sea-coast in Normandy

On the yellow strand, in the fore-ground on the left, a woman with a red shawl, her back turned to the spectator, is walking beside a grey ass that is loaded with baskets. Farther back, three horses, among which is a white one, are drawing a heavy cart. The carter, with a red bonnet, is walking beside his horses. In the fore-ground on the left, a buoy is lying on the sand. Farther-on, two persons are standing on the water's edge. The blue sea in the distance; sailing-vessels standing out against the horizon. The atmosphere is warm and remarkably transparent.

Canvas, 13 1/2 in. by 19 in.



CONSTABLE (JOHN)  
(1776-1837)

84. — Rough Sea

The dark-green sea rolls its foamy waves towards the fore-ground. On the right, a large ship with full swelling sails and red flag fluttering in the wind, followed by two smaller vessels. Ships on the distant horizon. Dark, sullen sky.

Canvas, 11 3/4 in. by 19 1/4 in.

From Colonel Constable.

Exhibited at the Old Masters' Exhibition, Royal Academy 1888.



83. — BONINGTON (Richard-Parkes)



84. — CONSTABLE (John)

HOPPNER (JOHN)

(1759-1810)

85. — Portrait of Countess Oxford

Three quarter length, seated, turned to the right, three quarter profile. She wears a low-cut, muslin dress, a necklace and earrings. A drapery in the background; a corner of the sky and a landscape on the right.

Canvas, 29 1/2 in. by 24 1/4 in.



HOPPNER (JOHN)

(1759 1810)

86. --- Portrait of Mrs. Angerstein

Half-length; seated in green arm-chair; turned to the left in three quarter profile and looking at the spectator. Brown eyes; rosy cheeks and lips; auburn hair, the curls of which are falling on her shoulders. Broad-brimmed, black hat, with black feathers and ribbon. Black dress, open on the breast, which is covered by a large double frill-collar.

Canvas, 29 1/2 in. by 23 1/2 in.



85. — HOPNER (John)



86. — HOPNER (John)



LAWRENCE (SIR THOMAS)

(1769-1830)

87. — Portrait of Miss Siddons, daughter of  
the famous actress, Mrs. Siddons

Life-size; three-quarter figure; full front. Seated in an arm-chair. Fair face, blue eyes; curly, auburn hair falling over her fore-head. Low, yellow dress, trimmed with brown fur, with a blue sash around the waist. In her left hand she holds the corner of a bluish drapery which lies over her arm and falls down to the floor. Behind her, a red curtain. On the left of the picture, a landscape with cloudy sky.

Canvas, 49  $\frac{1}{4}$  in. by 39  $\frac{1}{4}$  in.



LAWRENCE (SIR THOMAS)

(1769-1830)

88. — Portrait of Mrs. Kemble, the actress

Half-length, with full front. Her hair, parted in the middle, covering part of the fore-head. Broad-rimmed velvet hat with feather. She wears a low-cut yellow dress; a nose-gay is stuck in her belt.

Canvas, 23  $\frac{1}{12}$  in. by 20  $\frac{1}{2}$  in



87. — LAWRENCE (Sir Thomas)



88. — LAWRENCE (Sir Thomas)

MORLAND (GEORGE)

(1763-1804)

89. — The Wood-gatherers

On a clearing in the forest three are three figures : a man, woman and child. The man is standing with a load of dry wood on his shoulders, talking to the woman who, kneeling, is in the act of tying her bundle of dry branches. The girl, on the left, is playing with a dog, placing a stick of wood on its back. Blue sky and light clouds on the left.

Canvas, 23 1/2 in. by 17 1/2 in.



MORLAND (GEORGE)

(1763-1804)

90. — In the Snow

A snow-covered landscape. At the foot of a leafless tree, a wood-cutter, in a light-coloured cloak with red hood, is in the act of placing some dry wood on the ground, preparatory to making a fire. His companion, in a white, round jacket, brings another bundle of wood. In the background, on the right, is a hut, with snow on the roof.

Panel, 16 1/2 in. by 13 in.





80. — MORLAND (George)



90. — MORLAND (George)



LAWRENCE (SIR THOMAS)

(1769-1830)

91. — A Bacchante

Bust, three-quarter face, turned to the right. A garland of ivy is entwined in her brilliant, reddish hair, the curls of which fall over her fore-head, ears and neck. Fine blue, lustrous eyes; her fresh, lightly coloured face is enlivened by a charming smile. The bare neck is of a marble whiteness. A yellow shawl is thrown over her left shoulder. Dark-blue background.

Panel, 19 3/4 in. by 16 in.



ROMNEY (GEORGE)

(1734-1802)

92. — Lady Hamilton

Bust, in three-quarter profile, turned to the right. Head and shoulders are covered with a grey veil. The eyes, full of expression, are looking upwards.

Canvas, 17 1/2 in. by 15 in.



91. — LAWRENCE (Sir Thomas)



92. — ROMNEY (George)

REYNOLDS (SIR JOSHUA)

(1723-1792)

93. — Judge Dunning and his Sister

(Lord Ashburton and his Sister)

Three-quarter figures, life-size. The Judge is seated on the left, turned to the right in three-quarter profile. Powdered wig and judge's robe; white lace collar; black vest; blue, flowered coat with gold brocade; black breeches. He holds a paper in his right hand. The sister is in profile, turned to the left. Fair hair; bare-headed; white dress with bows and frills; black lace shawl. A table, covered with documents and writing utensils, is between the two. Curtain and architectural background.

Canvas, 49 1/2 in. by 73 1/4 in.

John Dunning was an Advocate, and a personal friend of Sir Joshua Reynolds. It was he who defended Wilkes at the bar of the House of Commons when Wilkes was elected a Member of Parliament for Middlesex, and was, on account of his religious and political

opinions, refused permission to take his seat in the Chamber. Dunning became himself a Member of Parliament, and held high office in the Government. He filled the office of Chancellor of the Duchy of Lancaster, and Attorney General. He was raised to the House of Lords under the title of Baron Ashburton.

Sir Joshua Reynolds painted him several times. Dunning was a very notorious person in his day.

The picture fell by inheritance to Lady Cranstoun, the wife of the last Lord Cranstoun, and from Lady Cranstoun the picture was purchased by Thomas Agnew and Sons, and by them sold to Mr. C. Sedelmeyer.

This picture was exhibited at the Winter Exhibition of the Royal Academy, 1878, n° 72 of the Catalogue. The portrait of Judge Dunning has been engraved from this picture by W<sup>m</sup> Bond in 1809, and by F. Bartolozzi R. A.



## REYNOLDS (SIR JOSHUA)

(1723-1792)

### 94. — Lord and Lady Wentworth

Three-quarter figures, life-size. — The nobleman is standing, turned to the right, in three-quarter profile, looking at the spectator. His right arm is leaning on a pedestal, his left hand is on the wrist of the lady. Bare-headed; powdered wig; grey-blue coat; lace collar and cuffs. — The lady is seated to his left; three-quarter face; looking to the left. White coif, blue dress with bows; white mantilla; white lace on breast and arms, broad gold-chain around the neck; large pearl in her ear. A small dog is on her lap. Landscape background.

Canvas, 57 in. by 61 in.

Engraved by I. W. Reynolds. in « Works of Sir Joshua Reynolds, » published by Henry Graves and Co.



## REYNOLDS (SIR JOSHUA)

(1723-1792)

### 95. — Resignation

A middle-aged man, in three quarter-length. Seated in a red-velvet arm-chair, in profile, turned to the left. Abundant hair and beard, turning grey. His lips are compressed; his eyes have a serious look. Bare-headed; bare neck. Dressed in a loose, blue gown, trimmed with brown fur, showing his frilled shirt on breast and wrist. Columns in the back-ground; cloudy sky visible between the columns.

Canvas, 49 in. by 39 in.

Engraved by Thomas Watson in 1772. On the engraving are the following verses :

« Sinks to the grave with unperceived decay  
While RESIGNATION gently slopes the way  
End all his prospects brightening to the last  
His heaven commences ere the world be past. »

« This attempt to express a Character in *The Deserted Village*, is dedicated to Dr Goldschmidt by his sincere friend and admirer. Joshua Reynolds. »

From Lady Thomond's Collection, 1821.



94. — REYNOLDS (Sir Joshua)



95. — REYNOLDS (Sir Joshua)

REYNOLDS (SIR JOSHUA)

(1723-1792)

96. — Portrait of a Young Lady

Half-length; almost full face; the hazel-brown eyes are looking at the spectator. Fair face; rosy lips; the dark hair combed back and ornamented on top with red flowers. The black cloak is open in front, showing part of a low-cut, red velvet dress with white lace bordering. A red scarfe around the neck; white lace around the wrists. The hands are inserted in a brown fur-muff. In the background, to the right and left, are wooded hills; cloudy sky.

Canvas, 29 1/2 in. by 24 in.



REYNOLDS (SIR JOSHUA)

(1723-1792)

97. — Portrait of Ketty Fisher

Half-figure, front view, her head bent to the left. Her hair is ornamented with a twig of blossoms. Pearl neck-lace and ear-rings. Low-cut dress, showing a white lace-border around the neck and breast. A cloak is thrown over her shoulders, leaving her wide lace-cuffs uncovered. Her hands are concealed in a fur muff of a blue-greenish colour.

Canvas, 29 1/2 in. by 24 1/4 in.





96. — REYNOLDS (Sir Joshua)



97. — REYNOLDS (Sir Joshua)



TURNER (W.-J.-M.)

(1775-1851)

## 98. — Ancient Italy

This picture which is called also « Ovid banished from Rome », renders a magic effect of rutilant sun-light which inunstates a blue, transparent river and the adjacent, magnificent palaces and temples which are partly reflected in the water.

In the foreground, quite on the right, two women are seated on the bank, one of whom is pointing towards the scene which is enacted on the left. There, masses of Roman warriors are pillaging the town which rises in terraces, and carrying off the inhabitants. The whole foreground is covered with booty : chests, vases, weapons, draperies of a bright red, blue and yellow colors. At the extreme left, in the foreground is Ovid's Tomb.

In the centre, a woman is crouching near a boat, covering her face with her hands. Close by, two other women, with their arms around each other's neck, are standing. A boat is being pushed off from the foreground, towards the place of action where, numerous boats are loaded with the spoils. In the back-ground, a bridge is connecting the two parts of the town, the right of which, being on a lower level, seems to have escaped. The sun has risen above the bridge.

The palaces on both sides, are built in the grandest style of Italian architecture, everywhere are colonnades, pillars, statues, triumphal

arches etc. High up, an equestrian statue. On the summit of the hill the tower of a temple is seen.

Blue sky of a an extraordinary transparent colour.

Canvas, 36 1/2 in. by 48 1/2 in.

Engraved by I. T. Willmore.

This picture has been painted by the artist in 1838, for M<sup>r</sup> Monro, who was his intimate friend and executor, and had his rich collection of Turner's at Novar in Scotland. It remained in this collection until the death of M<sup>r</sup> Monro, and was than sold with the whole Novar Collection in 1878. « The Times » of April 8<sup>th</sup> 1878, write as follows: « *Ancient Italy* was the first of the oil-pictures by Turner to appear and it was received with a burst of applause. The picture which is as brillant in gorgeous sun-light as anything Turner ever painted, crowded with classic temples, was exhibited in 1838 and is engraved by Willmore. It was knocked down to M<sup>r</sup> Agnew for 5450 Pounds. »

WHEATLEY (FRANCIS)

(1747-1801)

99. — A Visit to the Farm

A landscape, the background of which is composed of trees with dense foliage. In the centre, the farmer's wife is pouring milk into a jug which a lady is holding. Another lady presents a cup to the baby sitting on her lap. Several children, coquettishly dressed, are filling their jugs from a large tub. Animals and several persons in the middle distance.

Canvas, 24 1/2 in. by 30 in.



WILKIE (SIR DAVID)

(1785-1841)

100. — Highland Warrior returning from  
the Battle

Interior of a cottage. The Highlander, dressed in national costume, is seated on the right, with his sword on his side, and holding the barrel of his gun with his left hand. His wife, before him, presents him his baby girl who stretches her arms towards her father. A girl stands near the doorway. A fire is smouldering on the ground; two dogs are near by. A spinning-wheel, jugs and other domestic utensils are distributed here and there.

Canvas, 23 1/4 in. by 35 in.



99. — WHEATLEY (Francis)



100. — WILKIE (Sir David)



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